

## Northwest Writers' Weekend 2026 Teachers and Classes

### TEACHERS 2026 (scroll down for classes)

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#### JENNIFER PERRINE



Jennifer (JP) Perrine is the author of five award-winning books of poetry: *Beautiful Outlaw*, *Again*, *The Body Is No Machine*, *In the Human Zoo*, and *No Confession, No Mass*. Their other recent work appears in the anthologies *Best Small Fictions*, *Uncertain Girls in Uncertain Times*, and *Cascadia Field Guide: Art, Ecology, and Poetry*. JP lives in Portland, Oregon, where they cohost the Incite: Queer Writers Read series, guide nature and forest therapy retreats, and manage an equity and justice program for the local government. [www.jenniferperrine.org](http://www.jenniferperrine.org)

#### KRISTINA OLSEN



Kristina Olsen, Venice CA, USA & Vancouver, Canada. A superb multi-instrumentalist as well as an award-winning songwriter with a big bluesy voice, Kristina has audiences around the world coming back for more. Her mix of powerful songs ranging from sassy bottleneck blues to lilting ballads to swing jazz to raunch and roll (as well as her hilarious storytelling) makes for a diverse and satisfying musical experience, on stage and on disc. In 2016 she released her 15th recording, *Sweet Stillness* with Canadian jazz guitarist Bill Coon. Four of her albums were on Philo/Rounder Records (Boston MA) Her songs have been recorded by Eric Bibb, Fairport Convention, Mary Coughlan, Maddy Prior and Mollie O'Brien among others. She has been a session player for Michelle Shocked, Rikki Lee Jones and Mary Coughlan. Olsen was born in San Francisco, California and also lived in Australia for 15 years before immigrating to Canada. She holds a Bachelor's of Music from Berklee College of Music in guitar and interdisciplinary studies.

[www.Kristinaolsen.net](http://www.Kristinaolsen.net)

[Kristina Olsen Instagram](#)

## CAMI FREEMAN



Camellia (Cami) Freeman is a Seattle-based writer, somatic practitioner, and community educator. Her work has appeared in *River Teeth*, *Crazyhorse*, *Image*, *Indiana Review*, *Portland Review*, and elsewhere, and received notable mention in *Best American Essays*. Past honors include *Image's* Milton Postgraduate Fellowship, an Ohio Arts Council Individual Excellence Award, and an OAC summer residency in Provincetown. She teaches embodied writing workshops at Hugo House, and her current projects include a novel and personal essays.

## NOVA DEVONIE



Piano accordionist with endearing Seattle bands for the past 35 years, Nova continues to explore the creative outlets of daily writing and paper collage while maintaining joyousness whenever possible.

## CAROLYN TERRY



"I am an art 'maker' working primarily in artists' books, watercolor nature illustrations, art journaling, and multimedia formats.

"Thirty-some years ago in the middle of my career in education in Southern California, I found Puget Sound Guitar Workshop and Northwest Writers' Weekend, and I was seriously smitten with the wonderful people and activities that make up PSGW and NWW. After retiring from education I was lucky enough to be able to move to the Pacific Northwest, my now forever home.

"I love to get together with other makers, beginning or advanced, and share art styles, techniques, materials, and anything else we can cook up and explore. I look forward to sharing with you!

"Oh, and I still play music, my original attraction to PSGW, so feel free to sit down and sing with me too!"

## CLASSES 2026

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Classes are two hours. Each class is offered twice unless otherwise noted.

### ○ Writing with Our More-Than-Human Kin

poetry | *Jennifer Perrine*

In this outdoor class, we'll devote part of our time to listening to the sounds of birds, trees, wind, rain, and other more-than-human beings we're sharing space with at Lake Flora. After gathering these sounds and translating them into our human language(s), we'll compose several poems guided by and in conversation with those sounds. No prior writing experience necessary. Please dress for your comfort while we're outside!

### ○ Only Connect: Finding Unity in Fragments

poetry | *Jennifer Perrine*

Embracing fragments can give us ways to write about feelings that are complicated, ideas that are multifaceted, and experiences that don't fit into tidy narratives. In this class, we'll write poetic fragments and explore how to connect them in ways that make emotional and visual sense by using forms like the ghazal, poetic catalogues, concrete poetry, and chance operations. No previous poetry experience required.

### ○ Beginning Songwriting (Series of 2 classes)

songwriting | *Kristina Olsen*

This class is for those who are curious about songwriting. Maybe you write poetry or prose and want to try your hand at adding a melody to words you write? Using fun writing games and assignments as teachable, immersive experiences, you will gain an understanding of the structure and form of a song and how it differs from other forms of writing without melody. Feel free to just take the first class, but you must have taken the first class to continue in the second class.

### ○ The Playground of Songwriting (Series of 2 classes)

songwriting | *Kristina Olsen*

We will play fun creativity games in the first class that will generate homework for the second class. In the second class we will play the songs (or bits of songs) that were generated from the games in the first class. This is a class for established songwriters. Feel free to just take the first class, but you must have taken the first class to continue in the second class.

### ○ Labyrinths, Passageways, and Spirals

creative nonfiction | *Cami Freeman*

In this experiential workshop, we will engage with actual spirals, passageways, and—weather willing—the resonant labyrinth on site. These ancient forms are already rich with metaphor: transitions, change, non-linear movement, getting lost, finding the unexpected, traversing difficult terrain. We will move beyond metaphor and practice using our felt experience as the foundation for our writing. Movement, embodied awareness, and intuition will guide us.

## ○ The Triptych – Playing with Threes

creative nonfiction | *Cami Freeman*

There's something beautifully balanced yet off-kilter about threes. From the natural world to states of matter, from art and music to spirituality, we use three-part structures to tell stories and understand/interpret the world. In this generative workshop, we'll explore triads and triptychs—visual, metaphorical, and written—attuning to the unique dynamics formed by each grouping. Expect experimentation, gentle movement, and guided embodiment practices as we engage with this lyric essay form. Leave with a mini triptych (or three) of your own.

## ○ Cross Referencing Creativity Boost

cross-genre | *Nova Devonie*

Introduce new jumping off points into your writing by connecting dots you didn't know were there. We'll ask questions of inanimate objects, describe the colors of conversations, listen for music in a picture, and concoct emotional recipes. Bring playfulness and curiosity to wallow in and share.

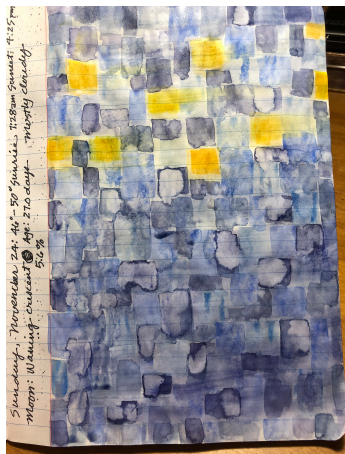
## ○ The Practice

cross-genre | *Nova Devonie*

Create a daily writing space for yourself with a simple 10 minute practice. Using this plan for a small slice of time as your template, modify it to fit your needs. We will do a lot of short timed writings, and share many of these as well as sharing ideas from one another on keeping the pen moving, the creative energy flowing, and the resolve strong and joyous.

## ○ Writing With Color and Without Words

art | *Carohyn Terry*



At NWW, we do a lot of...well, writing, and one of the purposes of writing is using words to “give form to thoughts, emotions, and imagination through stories, poetry, and personal reflection”. But do you think it's possible to move away from using words and instead give form to thoughts, emotions, and imagination using only watercolor and brush strokes on a page?

I say it IS possible and I invite you join me to give it a try. Using short guided meditations, you'll be encouraged to see and experience the world from unexpected points of view and then use watercolor and brush strokes to communicate what you saw and felt. No words. No realistic objects. Just color and the marks of a brush on the page to tell your story. So take a writing break, give your word-crafting circuits a rest, and join me in letting the colors all around you tell the story. I think you'll enjoy the experience.

